

9 Easy arrangements of

FAMOUS POP-SONGS

For Classical Guitar

compiled by
CEES HARTOG

CONTENTS:

What a Wonderful World	2
Llorando se Fue	4
A groovy Kind of Love	6
Chariots of Fire	8
Sealed with a Kiss	10
My Way	12
La Bamba	14
Killing me softly with his Song	16
Don't Cry for me Argentina	18



ALSBACH-EDUCA

WHAT A WONDERFUL WORLD

Lyrics & Music: B. Campbell

Arr.: C. Hartog

$J=120$

The musical score consists of eight staves of music for a single instrument. The key signature is one sharp (F#). The tempo is marked $J=120$. The first seven staves are standard staff notation. The eighth staff is a coda, indicated by the word "Coda" above it. The score includes two endings, labeled "1." and "2.", separated by a double bar line. The ending "2." concludes with a repeat sign and a section of eighth-note chords. The final section, starting with "D.C. al \oplus " followed by "poi Coda", features a rhythmic pattern of eighth and sixteenth notes. The score ends with a final eighth-note chord.

© Copyright 1959: KAGS MUSIC - California
For The Netherlands: EMI MUSIC PUBLISHING HOLLAND B.V.
For Belgium: EMI MUSIC PUBLISHING (Belgium) N.V.

1 G Em C D
— Don't know much about his-to-ry — — don't know much bi - o-lo-gy |

G Em
— Don't know much about sci-ence books, |

C D G
— don't know much about the French I took — — But I do know that |

C G C \oplus
I love you — And I know that if you love me too, what a |

D C 1.G : 2.G ||
wonderful world this would be — be — |

D G D G
I don't claim — to be an "A" stu-dent — but I'm try-ing to be — |

A7 G A7 D7
May-be my be-ing an "A" stu-dent ba-by, — I can win your love for me — || D.C. al \oplus poi Coda

Coda \oplus D C G C G ||
wonderful world this would be |

2. Don't know much about geography,
Don't know much trigonometry.
Don't know much about algebra,
Don't know what a slide rule is for;
But I know that one and one is two,
And if this one could be with you,
What a wonderful world this would be.
I don't claim to be an "A" student,
But I'm trying to be,
May-be my being an "A" student, baby,
I can win your love for me.

LLORANDO SE FUE

Lyrics: G. Hermosa
Music: U. Hermosa
Arr.: C. Hartog

J=116

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one sharp (F#). The tempo is marked J=116. The first staff begins with a dynamic of *mp*. The second staff starts with a dynamic of *p*. The third staff features a dynamic of *p* and includes a performance instruction "i m i" above the notes. The fourth staff starts with a dynamic of *p*. The fifth staff begins with a dynamic of *p*. The sixth staff concludes with a dynamic of *p* and ends with a fermata over the final note.

© SBK Songs France S.A.R.L
For The Netherlands: EMI SONGS HOLLAND B.V.
For Belgium: EMI SONGS Belgium. N.V.

1 | || Em C D G
Cho-ran-do se foi, quem um di-a so me fez cho — rar — | |

Em C D G
Cho-ran-do se foi, quem um di-a so me fez cho — rar — | |

Am (refr.)
Cho-ran-do esta-ra ao lem — brar de - um a-mor que um | |

D Em Am
di-a nao sou-be qui — dar — Cho-ran-do esta-ra ao lem — | |

brar de um a-mor que um D Em
di-a nao sou-be qui — dar. — | |

2. A recordacao vai estar
Com ele aonde for
A recordacao vai estar para
Sempre aonde for
Danca sol e mar
Guardarel no olhar o amor
Faz perder encontrar
Lambando estarel ao
Lembrar que este amor
Por um dia instante foi rei

3. A recordacao vai estar
Com ele aonde for
A recordacao vai estar para
Sempre aonde for
Chorando estara ao
Lembrar de um amor que
Um dia nao soube quidar
Cancao riso e dor
melodia de amor
Un momento que fica no ar.

A GROOVY KIND OF LOVE

Lyrics & Music:
T. Wine & C. Bayer
Arr.: C. Hartog

J=88

The sheet music consists of six staves of musical notation, likely for a band. The first staff starts with a treble clef, common time, and a dynamic of J=88. It features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The second staff continues the bass and treble lines, with a dynamic of V above the staff and an I below it. The third staff shows a continuation of the bass and treble lines. The fourth staff begins with a dynamic of 4, followed by a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The fifth staff starts with a dynamic of 4, followed by a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The sixth staff begins with a dynamic of 4, followed by a bass line with eighth-note patterns and a treble line with sixteenth-note patterns.

© 1966 SCREEN GEMS-EMI MUSIC INC., Hollywood-California.
For The Netherlands: EMI MUSIC PUBLISHING HOLLAND B.V.
For Belgium: EMI MUSIC PUBLISHING (Belgium) N.V.

1

— When I'm feelin' || C blue, all I have to G do, is take a look at |

C you, then I'm not so | Dm/C* blue. When you're close to | Dm7 me, I can feel your |

Em7 heart beat I can hear your | F breath-ing in my | G ear. Wouldn't you a- |

C gree baby you and | G me got a groovy kind of | C love. — | G7 |

An-y time you want to you can turn me on to any-thing you want to an-y time at all. When I kiss your lips, oh I start to shiv-er can't con-trol the qui-ver-ing in-side. Wouldn't you a-gree, baby you and me got a groovy kind of love.

2. When I'm feelin' blue-all I have to do is take a look at you- then I'm not so blue.
 When I'm in your arms nothing seems to mat-ter, my whole world could shat-ter I don't care.
 Wouldn't you a-gree, baby you and me got a groovy kind of love, got a groovy kind of love
 (etc.)

* C bass

CHARIOTS OF FIRE

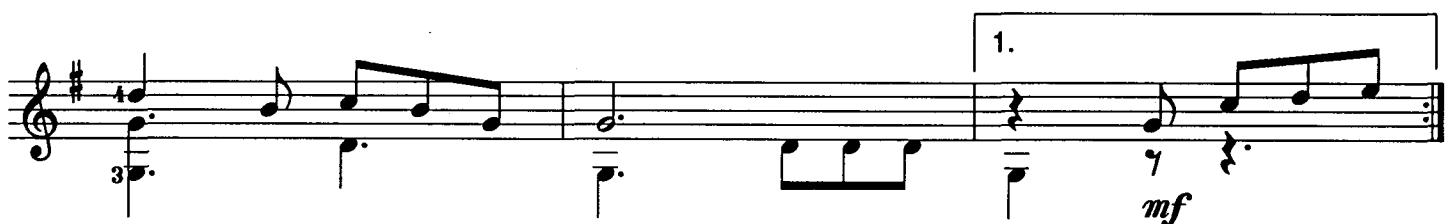
Music: Vangelis
Arr: C. Hartog

J. = 66

The musical score consists of six staves of music in G major, 6/8 time. The tempo is indicated as J. = 66. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff starts with a dynamic of *f*. The fifth staff begins with a dynamic of *p*. The sixth staff ends with a dynamic of *mf*. The vocal line features various dynamics and performance markings, including slurs, grace notes, and fermatas.

© 1980 SPHERIC B.V. AMSTERDAM

For Belgium/Luxembourg: WARNER BROS MUSIC HOLLAND B.V., Flenvolaan 41, 1411 KC Naarden - Holland.



((SEALED WITH A KISS

Music: G. Geld
Lyrics: P. Udell
Arr.: C. Hartog

L=108

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked L=108. The first staff begins with a measure of eighth notes followed by a dotted half note. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The fourth staff starts with a dotted half note. The fifth staff begins with a dotted half note. The sixth staff begins with a dotted half note.

© 1960 CHAPPELL & CO INT.
For The Netherlands: CHAPPELL & CO. HOLLAND B.V., Flevolaan 41 Naarden-Holland.



Tho' we got-ta say good **D Dm** for the **Am**
 bye sum-mer,
Dm G C A7 Dar-ling I prom-ise you this: I'll send you all my **Dm G** ev'-ry
E7 Am day in a let-ter **Dm E7** sealed with a **Am** (tacet)
 lone-ly sum-mer, but **Dm G** I'll fill the emp-ti-
C A7 ness. I'll send you all my **Dm G** dreams, ev'ry **E7 Am** day in a let-ter
Dm E7 sealed with a **Am** kiss. — **I'll D** see you in the **Am** sun-light I'll
D hear you voice ev'-ry- **Am** where. I'll **D** run to ten-der-ly
Am hold you. But, **B7** dar-ling you won't be **E7** (tacet)
 there. I don't wan-na say good-
D Dm bye — for the **Am** sum-mer. — **Dm G** Know-ing the love we'll
C A7 miss, oh, let us make a **Dm G** pledge to meet in Sep- **Am** tem-ber —
Dm G and seal it with a **1. Am** — **(tacet)** **2. Am** — **Tho' we got-ta say good-** **kiss** —

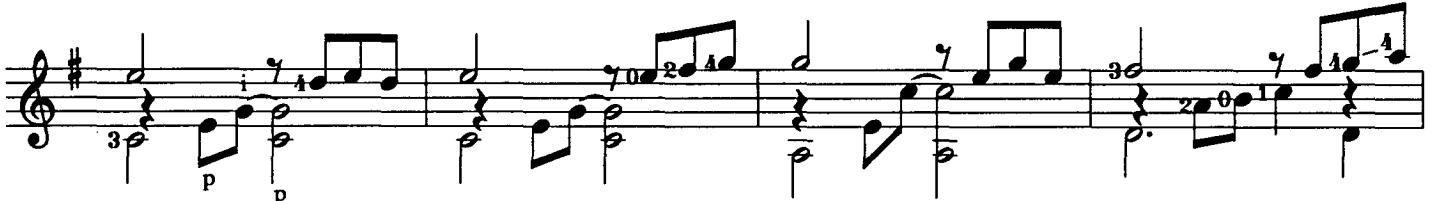
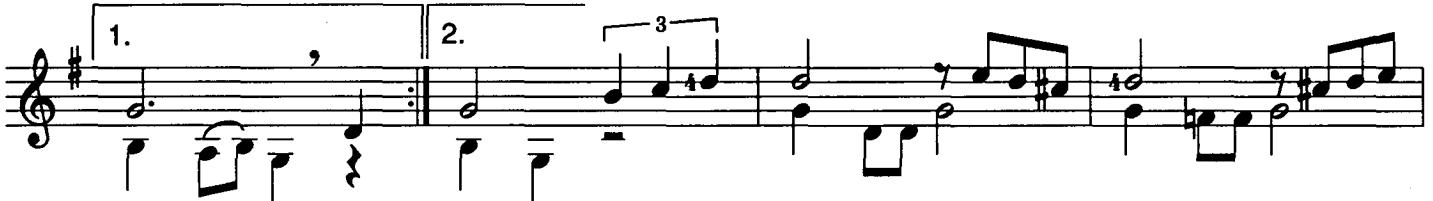
MY WAY

(Frank Sinatra)

Lyrics & Music: J. Revaux /
C. Francois/G. Thibaut
Arr.: C Hartog

J=88

8



© 1967 & 1968 STE. DES NOUVELLES EDITIONS EDDY BARCLAY et JEUNE MUSIQUE, Rue de Miromesnil, Paris.
For The Benelux: EDITIONS BABEL, Jamblinne de Meux plein, Brussel.

The image shows three staves of handwritten musical notation. The top staff is in 4/4 time with a key signature of one sharp. It features various dynamic markings such as f , p , mf , and mp . The middle staff continues the musical line, ending with a measure labeled "D.S. al ♂ poi Coda". The bottom staff is labeled "♂ Coda" and concludes with a final measure ending in parentheses.

English lyrics: Paul Anka

And	G	Gmaj7	Dm6	E7
	now the end is	near and so I	face the final	cur-tain, my
Am	Am [#] 7	Am7 D7		
friend I'll say it	clear, I'll state my	case, of which I'm		
G	G7			
cer-tain, I've	lived a life that's	full, I trav-eled		
C	Cm	G	Am7 D7	
each and ev-ery	high-way, and	more, much more than	this, I did it	
C	G			
my —	way — Yes there where	times, I'm sure you		
G7	C			
knew, when I bit	off, more than I could	chew, but through it		
Am7	D7	Bm7		
all, when there was	doubt, I ate it	up, and spit it		
Em	Am7	D7	C	G
out, I faced it	all, and I stood	tall, and did it	my —	way —

LA BAMBA

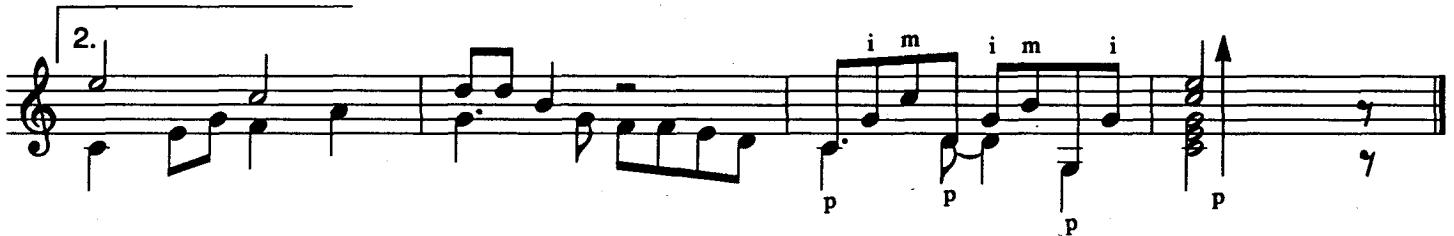
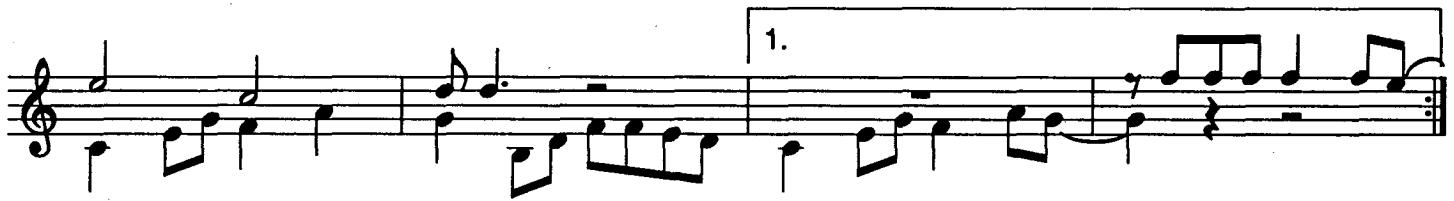
Lyrics & Music: R. Valens
Arr.: C. Hartog

J=144

The musical score consists of ten staves of music. The first staff begins with a dynamic 'p' and a bass clef. The second staff starts with two 'p' dynamics. The third staff features three-note groups underlined with brackets. The fourth staff includes a '2p' dynamic. The fifth staff has three-note groups underlined with brackets. The sixth staff ends with a dynamic 'p'. The seventh staff begins with a bass clef and a dynamic 'm'. The eighth staff starts with a dynamic 'i'. The ninth staff begins with a dynamic 'p'. The tenth staff concludes with a dynamic 'p'.

© 1961 PICTURE OUR MUSIC

For The Netherlands: Muziekuitgeverij BELINDA (AMSTERDAM) B.V., Flevolaan 41 Naarden-Holland.



1

Pa-ra bai-lar la ||: C F | G pa-ra bai-lar la | C F |

G ta u-na po-ca de | C F | G u-na po-ca de | C F |

G — ta y'ar-ri ba y'ar | C F | G ay ar-ri ba y'ar | C F |

G — yo no soy | C F | G — yo no soy ma-ri | C F | G — yo no so ma-ri |

C F | G — por-ti-sere' | C F | G — por-ti-sere' — | G —

||: Bai la | G bam-ba :|| (repeat 3 times)

2.

para subir al cielo

para subir al cielo se necesita una escalera grande
una escalera grande y otra cosita y'arriba y'arriba
ay arriba y'arriba y'arriba ire'.

yo no soy marinero, yo no so marinero

yo no soy marinero por ti sere' por ti sere' por ti sere'

Refrein:

baila bamba

baila bamba

baila bamba

3.

Repeat verse 1

Refrein

4.

Repeat verse 2

5.

cada vez que te dijo

cada vez que te dijo que eras bonita se te puso la cara
se te puso la cara coloradita y'arriba y'arriba
ay arriba y'arriba y'arriba ire'

yo no soy marinero, yo no soy marinero

yo no soy marinero por ti sere' por ti sere' por ti sere'

ay te pido, te pido

ay te pido, te pido de corazon que se acabe la bamba

ayque se acabe la bamba y no tropezon y'arriba y'arriba

ay arriba y'arriba y'arriba y'arriba ire'

yo no soy marinero, yo no soy marinero

yo no soy marinero por ti sere' por ti sere' por ti sere'

KILLING ME SOFTLY WITH HIS SONG

**Lyrics: N. Gimbel
Music: C. Fox
Arr.: C. Hartog**

tranquillo

tranquillo

p

p i m

a m i

XII

d e m

a

2

3

2

120

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a dynamic of *mf*. Measures 11 and 12 begin with a dotted half note followed by a quarter note. Measure 11 continues with eighth notes and sixteenth-note patterns. Measure 12 includes a grace note and a sixteenth-note cluster. Measure 13 begins with a dotted half note followed by a quarter note.

A musical score for piano in G major (two sharps) and common time. The top staff shows a melodic line with quarter notes and eighth-note pairs, starting with a dynamic of \overline{p} . The bottom staff shows harmonic chords. Measure 1 consists of two measures of \overline{p} , followed by a measure of \overline{p} with a melodic eighth-note pair. Measures 3-4 show a melodic line with eighth-note pairs and a harmonic chord. Measures 5-6 show a melodic line with eighth-note pairs and a harmonic chord. Measures 7-8 show a melodic line with eighth-note pairs and a harmonic chord. Measures 9-10 show a melodic line with eighth-note pairs and a harmonic chord. Measures 11-12 show a melodic line with eighth-note pairs and a harmonic chord.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic (F) on the first beat. The right hand plays eighth-note pairs (D, E) and (G, A). The left hand provides harmonic support. Measure 12 begins with a piano dynamic (P) on the first beat. The right hand continues eighth-note pairs (D, E) and (G, A). The left hand provides harmonic support.

Musical score for piano, page 10, measures 11-12. The score is in G major (one sharp) and common time. Measure 11 starts with a forte dynamic (f) and a piano dynamic (p). The melody consists of eighth-note patterns. Measure 12 begins with a piano dynamic (p), followed by a melodic line involving eighth and sixteenth notes.

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes and chords, while the right hand plays a melodic line. Measure 1 starts with a half note in the bass clef, followed by eighth-note pairs in the treble clef. Measure 2 begins with a bass note, followed by eighth-note pairs in the treble clef. Measure 3 starts with a bass note, followed by eighth-note pairs in the treble clef. Measure 4 starts with a bass note, followed by eighth-note pairs in the treble clef.

© 1972: FOX-GIMBEL PRODUCTIONS, INC.

© 1972. FOX-GIMBEL PRODUCTIONS, INC.
For The Benelux: INTERSONG BASART PUBLISHING GROUP B.V., Flevolaan 41 Naarden-Holland.

1 | Am7 | D7 | G | C | Am7 |
I heard he sang a good song, I heard he had a style, And so I |

D7 | Em | — | Am7 | D7 |
came to see him to listen for a while — And there he was this young boy |

G | B7 | Em | Am |
a stranger to my eyes — Strumming my pain with his fingers — |

D | G | Em | A |
Singing my life with his words — Killing me softly with his song, killing me |

D | C | G | C |
softly — with his song telling my whole life with his words, killing me |

F | — | E | — |
softly — — with his song — — ||

2.

I felt all flushed with fever,
Embarassed by the crowd,
I felt he found my letters and read
each one out loud.
I prayed that he would finish
but he just kept right on.

Refr.

Strumming my pain with his fingers,
singing my life with his words.
Killing me softly with his song,
Killing me softly with his song.
Telling my whole life with his
words,
Killing me softly with his song.

3.

He sang as if he knew me,
in all my dark despair.
And then he looked right through me
as if I wasn't there.
But he was there this stranger
singing clear and strong.

((DON'T CRY FOR ME ARGENTINA

Music: A. Lloyd Webber
Lyrics: A. Lloyd Webber/ T. Rice
Arr.: C. Hartog

J=100

The musical score consists of six staves of music for a vocal part. The key signature is G major (two sharps). The tempo is marked J=100. The first staff begins with a dynamic of *mf*. The second staff starts with a bass note. The third staff features a bass line with eighth-note patterns. The fourth staff includes a dynamic of *f* at the beginning. Measure numbers 1 through 18 are indicated above the staves. Measure 18 concludes with a repeat sign and a double bar line, followed by a bass note.

© 1977 EVITA LTD.
For The Netherlands: MCA MUSIC HOLLAND B.V., Flevolaan 41, Naarden-Holland.

3

mp

à tempo

f

rit.

meno mosso

p

8va *

14 14 14 12 12 14

(1) (2)

* Harmonics (Flag.) ad libitum

A — It won't be | easy — you'll think it | D/A
 strange when I |

try to ex-plain how I | E/A | E7/A
 feel — that I still need your love after |

A all that I've done — | — You won't be- | F#m | lieve me | all you will see is a |

B girl you once knew. Al | B/A | through she's dressed up to the | E/G#
 nines — at |

B six-es and se-vens with | E | you ————— ||: (verse 2) |

Refrain:

A Don't cry for me Ar-gen- | ti-na — the | truth is I ne-ver |

left you — All through my | E | wild days, my mad ex- |

F#m | C#m | Dmaj7
 ist-ence, — I kept my | prom-ise, — Don't keep you | dis-tance — :|| |

2. I had to let it happen, I had to change:
 Couldn't stay all my life down at heel:
 Looking out of the window, staying out of the sun
 So I choose freedom, running around, trying everything new,
 But nothing impressed me at all,
 I never expected it to.

refr. Don't cry for me Argentina,
 The truth is, I never left you.
 All through my wild days, my mad existence,
 I kept my promise, don't keep your distance.

3. And as for fortune, and as for fame;
 I never invited them in:
 Though it seemed to the world they were all I desired,
 They are illusions, they're not the solutions they prom-ised to be,
 The answer was here all the time,
 I love you, and hope you love me.

refr. Don't cry for me Argentina,
 The truth is, I never left you..
 All through my wild days, my mad existence,
 I kept my promise, don't keep your distance.